

Berlin Pianist Makes American Debut in Recital

Mme. Elly Ney, an Artist of
Exceptional Gifts, Heard in
Beethoven Music.

Mme. Elly Ney, pianist, direct from Berlin, gave her first recital in the United States yesterday in Carnegie Hall. Her programme was one of artistic proportions, better suited to the status of a recital than to the usual concert. It consisted entirely of Beethoven compositions: the "Hammerklavier" sonata, opus 106; "Andante Favori," six variations, opus 34; "Sonata Appassionata" and sonata in C sharp minor, popularly called "Moonlight."

Mme. Ney's art cannot be adequately discussed in the space available this morning. But it can be said by way of introducing her to local music lovers that she is an artist of exceptional gifts and high attainments. Her technique, although of the unobtrusive kind, proved to be solid, well disciplined, broad in range, supple in resource and admirable in all the fundamental qualities of tone production.

It would be a pleasure to dwell upon the big sonority without noise of her fortissimo, the exquisite beauty and wholeness of her legato playing, the crispness of her staccato, whether in single fingering or octaves, the fine grain texture of her soft playing without the use of pedal, the clarity of her melodic enunciation either in monophonic or polyphonic passages and the character of the tone colors which she employed in the interpretation of Beethoven. But details must be left for another time.

Mme. Ney does not belong to the small company of hereditary pianists, but neither is she a pedagogue or a soloist. Her playing is above all things intelligent. She interpreted the "Hammerklavier" sonata with insight, if not with all the tempestuous passion of a Rubinstein. It was a very fine performance, to which the delivery of the "Appassionata" was a fitting companion. The "Andante Favori" showed the pianist's depth and reserve at their best, and their best is very good. She read the "Appassionata" with understanding and much beauty of style. She will be heard again with interest.

GIRL CELLIST MAKES DEBUT.

Miss Varady, Hungarian Artist,
Gives Recital.

Miss Rozsi Varady, a young Hungarian cellist who was the first girl to win an artist's diploma at the Royal Academy in Budapest, made her American debut in a recital at Aeolian Hall yesterday with Walter Goldie at the piano. Her programme included the E minor concerto, with andante and allegro movements, by David Popper, whose last pupil she was, and two numbers marked "first time in New York"—a "Solo Sonata" in C, by Haydn, and an intermezzo by Pich. Following the concerto of Popper an encore selection from the same composer was given. The recital attracted a large audience in which were many well known musicians. Miss Varady's playing disclosed a genuine talent though seemingly a rather order. In the simple, melodious Haydn music, as in her own master's concerto, her style was easy and graceful, her tone often singularly agreeable and her technique facile. Personal charm, moreover, was a feature the young woman added to her musical work.

'PETER IBBETSON' DELIGHTFUL IN PICTURES AS ON THE STAGE

George Du Maurier's Story Put Into Films With
Sincerity and a Fine Feeling for the
Dramatic and Poetic Values.

The picture version of George Du Maurier's "Peter Ibbetson" had its public premiere yesterday in the Criterion Theatre. With sincerity and a fine feeling for the dramatic and poetic values of this regarded by many as Du Maurier's greatest work, the producers have succeeded in putting into films a play that can give only pleasure to a public with the finest of discriminating literary or dramatic tastes.

With studied inclination to avoid excesses and over accentuation for mere pictorial effect the makers of this Paramount picture have gone several steps forward in the development of the screen. As a matter of course, the pictorialization goes more intimately and with greater variety into the elements of the book than did the play, and thus becomes an elaborated illustration of the romance of "Gogo" and "Mimi." This, with its sincere presentation, makes the sensitive, poetic Peter, the adorable Duchess of Towers and the despicable Col. Ibbetson pungently real. Miss Elsie Ferguson, who plays the Duchess of Towers, has many claims upon the affection of the public that follows the drama, and in this film she deserves that claim. Wallace Reid, as the grown up Peter, is more than satisfactory in a role that is uncompromising in its dramatic demands. Montagu Love never for a moment steps from the Du Maurier picture as Col. Ibbetson, and the others in the cast, particularly George Fawcett as the Major Dequois, furnish delightful episodes of character study, not only drawn faithfully to the text but with obvious intent, drawn also from the illustrations of the author himself. Thus drawn in the mid-Victorian period of Paris and London, picturesque quaintness is not lost.

In the film, produced by George Fitzmaurice, the story starts in the sunny Paris garden with two clever child actors, Nell Roy Duck and Charles Eaton, as the youthful Mimi and Gogo. From then on through an hour and a half of the film the careers of the grown up Peter and Mimi are followed in detail, with special stress upon the life of Peter with his uncle in England. The murder is that of the book and, very closely, that of the play. No undue emphasis is made upon the melodramatic scenes, but there is masterly handling of the subliminal relations between Peter and the Duchess of Towers. In these scenes between Miss Ferguson and Mr. Reid the screen demonstrates that it can do what a play might fail to accomplish, in showing, with the puzzling trickery of the camera, the dream relations between the convict and his adored Mimi.

Hugo Rosenfeld has prepared an elaborate programme in music and ballet to go with "Peter Ibbetson." There is a combination of ballet and song that is new to Broadway. The stage settings are by Nicholas de Lipsey.

MME. REJANE AS GYPSY IN FRENCH FILM DRAMA

Only Picture the Celebrated
Actress Ever Appeared In.

"Mirka, the Daughter of a Bear," the only motion picture in which Mme. Gabrielle Rejane, the celebrated French actress, ever appeared, which was given the first of two special showings by the Century Theatre at the Town Hall Friday afternoon, was notable chiefly as an instance of how a photograph could sustain interest in spite of first reader captious that staged their deadly work from the first flash of the title, which is in the best style of the Marie Corelli school. One knew, for

nated French pastry the place looks like when ablaze in order to accuse the gypsy, get her out of the way and then execute a one sided elopement with the girl. But the trained bear, who is supposed to have been the girl's nurse when her mother died, frustrates the villain's plans with a wallop in the solar plexus in a very stirring fight. The gypsy is freed, and then her granddaughter's romance with the nephew of the squire, which grandma had opposed because he wasn't a gypsy, but which was made possible because of the well known fictional habit of the Roman people of leaving foundlings strewn about the countryside in baskets.

Mme. Rejane, who finished the picture just before her death under the direction of Louis Mercanton, played the part of the witchlike crone. But the principal interest centered, as might have been expected, in the youthful lovers, despite the glory of past stage reputations. Ivor Novello, composer of "Keep the Home Fires Burning," might have been Carlyle Blackwell as the

young, and seemed most authentic when playing the piano. Jean Richepin, famous writer, who adapted the story from an old Hungarian legend, portrayed the squire, and made him look like a benevolent Bernard Shaw, incredible as that may seem. A large share of the acting honors should go to the bear, who put up an almost inspired fight. His feigning was marvellous.

The bill will be repeated to-night.

TO AID BRITONS IN NEW YORK.

Sir Auckland Geddes Sponsor for
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An entertainment is to be given next Sunday night in the New Amsterdam Theatre under the auspices of the British Ambassador, Sir Auckland Geddes, for the benefit of the United British Relief of New York, which was formed last winter to take care of poor and un-

employed British subjects in this city. Many of them are veterans of the world war and it is the aim of the committee to take care of their own needy persons, thereby relieving American charities of a considerable burden.

Messrs. A. L. Erlanger, Charles B. Dillingham and Florence Ziegfeld, Jr., have lent the theatre for the performance and the entertainment is being arranged by Cosmo Hamilton and Lawrence Grosmith. The entertainers will include Sir Harry Lauder, who will make an address and sing a song; Miss Elsie Janis, Miss Peggy Wood, Leon Errol, John Charles Thomas, Irving Berlin, Lawrence Leonard, William Faversham, Jack Hazzard and Frank Touré.

The entertainment committee includes Sir William Wiseman, chairman; Messrs. Cordé East, Charles B. Dillingham, Henry J. Wigham, T. G. Armstrong, Rupert Hughes, Francis W. Crowninshield and Harrison Garfield Rhodes.

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